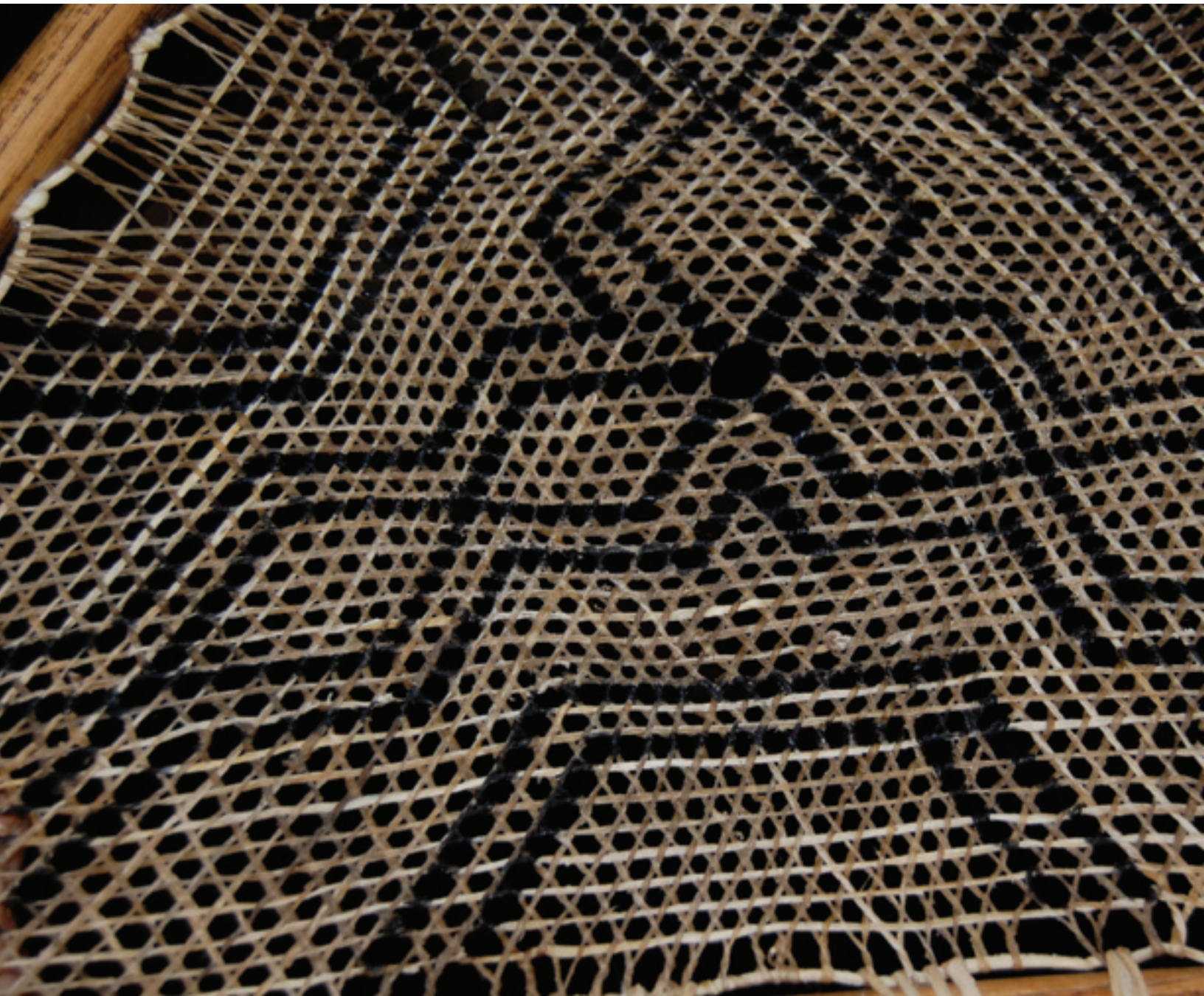




# MAINE ARTS

## MAGAZINE

SUMMER 2011





**[Above] SMART Grant**—Camden Hills Regional High School student sketching on the rocks at the Winslow Homer Studio for *Art in Process* at the Portland Museum of Art, May 2011. Photo: Portland Museum of Art **[Front Cover] Celebrating Traditional Arts**—Detail of snowshoe at Bill Mackowski's workshop. Photo: Peter Dembski





John M. Rohman  
Photo: Bryan Bruchman

My wife and I had the real pleasure of spending time with our niece recently. Amelia grew up in Hampden, went out of state to college and now lives in Colorado. This is true for my son, Erik, also in Colorado, and my daughter, Amy, in Montana. Certainly, we'd love to have them all back here in Maine, but that's another story. This story is about the dramatic change they all see in the Bangor area when they come to visit.

This change is a direct result of a conscious effort on behalf of this city that started about 10 years ago. The downtown was at best in a neutral gear position, and the spirit of the city seemed to revolve around the Bangor Mall. There was a real recognition that this had to change, and with strong support from the city, the public library underwent a major expansion, the University of Maine Museum of Art moved to downtown and the Maine Discovery Children's Museum opened up.

These three downtown structures came to the fore during the first year of the National Folk Festival in Bangor. Continuing after the three-year stay of the "National," the American Folk Festival this year celebrates 10 years on the Bangor waterfront. We now host well over 100,000 people every year; if you have not made this trip during the last weekend in August, I would encourage you to do so. Because the city began to focus on arts and culture, we now have the Kah-Bang Festival, the waterfront concert series, a number of new restaurants, the First Night celebrations, the creation of downtown music venues, some new artist shops — and the list goes on.

Now back to our niece and kids. Over and over we hear that Bangor is such a great place to come back to with everything that's going on. Certainly I'm closer to what's happening in this city, but the same is being said in Eastport, Biddeford, Waterville and a number of other places in Maine.

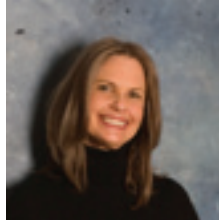
In many of these cases, the revitalization is a direct result of a community taking advantage of asset-based economic development. Arts are recognized as a very important piece of the attraction puzzle, right there with the workforce and our beautiful natural landscape. It is a real pleasure to see the arts appreciated in many ways—not only for their economic benefit but also for their own sake.

**Now if we can just get those darn kids to come back for good....**

John M. Rohman, Chair

## TABLE OF CONTENTS

1	A Message from the Chair
2	A Letter from the Director
3	Maine Performs!
4	An Economic Impact Study
5	First Lady LePage Honors Student Artists
6	MECA Announces New Scholarship Award
7	Search for Imagination Intensive Communities
8	Poetry Out Loud Gets a Little Louder
9	Students Get Smart
12	Ticket to Ride
14	A "Great Work": The Saco Museum's Moving Panorama
17	Good Ideas, A Good Idea
20	Arts Visibility
22	Living Art—Living Well Studio
23	Celebrating Traditional Arts
25	Grants Calendar
26	Innovative Production Grant
27	Jane Morrison Film Fund
28	Elliot Schwartz
28	Memorandum of Understanding
29	Celebrate Risk at Juice 3.0
30	Arts in the Capitol
33	The ADA: Moving Past 20 Years
35	Board Development Workshops
36	How Can the Web Work for Me?
38	Essay Competition
39	Agency Listing



Donna McNeil  
Photo: Shoshannah White

Ah, sweet summer.

I don't know about you, but this winter and spring, with all their wet, dark days, provided beaucoup time for reflection. Why do we do what we do? How do we do it better? What is the place of government in the landscape of support for the arts? How do we get objective, take the long view? How do we remain relevant and unbiased simultaneously? How do we welcome innovation, construct meaningful partnerships and celebrate?

If you ever run into me, let's talk about this stuff because it's on my mind all the time. There is so much exciting creative work going on in so many arenas in this state; I am dazzled, exhilarated and honored to be a part of it.

So let this be a thank you. Thanks for toughing it out. Thanks for galvanizing around important issues. Thanks for bringing your gifts to Maine. Thanks for living a life that enriches us all. Thanks for making my personal and professional life meaningful and joyous.

**Hands in the dirt!** Donna

---

### TIDBIT: WHAT ARE QR CODES?



A Quick Response code (abbreviated: QR) is a matrix barcode, able to store up to 4,296 alphanumeric characters. QR codes are most commonly used to store website URLs that direct users to information online. These codes can be interpreted easily with the use of a modern photo-capable smart phone. The user takes a photo of the QR code with their phone, which the phone then decodes. Some phone apps allow for live scanning of the QR code through the phone's camera.

# MAINE PERFORMS!



^ Maine State Music Theatre's production of *Thoroughly Modern Millie*.

**Maine Performs!** is an initiative started by Maine arts organizations in late 2009. With support from the Maine Arts Commission and the Maine Office of Tourism, it has grown into a 22-member consortium. The initiative promotes the entire performing arts sector in Maine through collective strength and a national campaign to build awareness of the quality of music, dance, theater and film within the state.

The promotion began with the creation of a color brochure that provided information about Maine's unique and diverse performing arts offerings. This brochure was released at the Governor's Conference on Tourism in February 2011 and is available at targeted tourist destinations and performing arts venues throughout the region as well as online.

In addition to the brochure, both the Maine Arts Commission and Office of Tourism have devoted sections of their websites to the performing arts. The tourism website allows performing arts groups to add themselves to a vast database that creates one searchable directory for people to find events and venues.

Visit [Maineperforms.com](http://Maineperforms.com) for details. ■



Download the Maine  
Performs Catalog

# AN ECONOMIC IMPACT STUDY



▲ Photo: courtesy of Portland Museum of Art

In 2009, the Maine Arts Commission began conducting a series of reports in order to map the impact of the arts and culture on Maine's economy.

The first of these reports is an investigation into the economic impact of Maine's museums. A visitor survey was conducted during the summer of 2009 at 14 museums. The sites were selected based on their diversity in terms of size, subject matter of exhibitions and collections, and location.

The survey results show that in 2009 approximately 442,000 visitors to the 14 participating museums spent nearly \$71 million. Using current multiplier modeling programs, it is estimated that the direct spending of museum visitors creates a sales impact totaling nearly \$148 million. This spending generates tax revenues for state and local government

of more than \$7.5 million. It is important to keep in mind that these results reflect only the 14 museums participating in the study and do not account for the hundreds of millions of additional dollars resulting from the direct and indirect impact of visitor spending generated by the many other museums in the state.

The full report has been published and is available to download from [MaineArts.com](http://MaineArts.com).

The Maine Arts Commission is currently determining the impact of Maine's festivals on the state's economy. ■

Download the full report online





# —ARTS EDUCATION— FIRST LADY ANN LEPAGE HONORS STUDENT ARTISTS



< First Lady Ann LePage with student artist William Zidle.

"Good things are happening for the youth of Maine. These creative young people are an inspiration to us all. I am proud of every one of them." —First Lady Ann LePage

Continuing the tradition of her predecessor, First Lady of Maine Ann LePage opened her arms and her home to honor K-12 student artists selected by their art teachers to participate in the Maine Youth Excellence in Art program. The program, a partnership between the First Lady of Maine and the Maine Arts Commission, has been in existence since 2004, and in that time over 500 select pieces of two-dimensional student art have brightened the halls and walls of the state Capitol complex in Augusta. Three times a year, the Maine Arts Commission issues a call for student art, and all K-12 schools in Maine are invited to participate. With each show (fall, winter, spring), the First Lady invites the stu-

dent artists, families and art teachers to a reception at the Blaine House where the students receive a medal and certificate of achievement and are then given the opportunity to tour the show hanging in various locations in the Capitol complex. Locations include the Blaine House, the Governor's reception area, the office of the Speaker of the House and various committee rooms and corridors in the Burton M. Cross office building. For those unable to make it to Augusta to see the show, a digital gallery displays the artwork while it is hanging in the complex. This new feature has enabled students to show off their artwork to friends and family from away and is just one of the many ways the Maine

Arts Commission is effectively using technology to engage a broader section of the general public. The gallery can be located at

[mainearts.maine.gov/arts\\_in\\_education/gallery/myeia\\_gallery.aspx](http://mainearts.maine.gov/arts_in_education/gallery/myeia_gallery.aspx) ■



[View the gallery online](#)

# MECA ANNOUNCES NEW SCHOLARSHIP AWARD FOR CONGRESSIONAL ART COMPETITION WINNERS



▲ **Parking Garage By Night**, Jeremy Vroom, 5" x 7", photography



▲ **Hallowell**, Whitney Wei, 18" x 24", loose charcoal, graphite pencil

Don Tuski, president of Maine College of Art (MECA), was on hand at the Blaine House to recognize the winners of the 2011 Congressional Art Competition. After presenting Governor LePage with a book on woodworking (Did you know our new Governor is a woodworker?), President Tuski announced a new MECA scholarship for the winners and first runners-up from both congressional districts in Maine.

The annual scholarship, the Maine College of Art's *Excellence Award for the Congressional Art Competition*, will award the winners from each district an \$8,000 scholarship and the two first runners-up a \$6,000 scholarship for each year of attendance if they are accepted and enroll at MECA. Scholarships awarded to students who are not graduating from high school in the year of the award will be reserved for later use. In his announcement of the new scholarship opportunity, Tuski said, "Maine College of Art believes in the power of artists to improve society. They are able to do this because they see the world in thorough and detailed ways, are creative problem solvers and are often willing to challenge the status

quo. Therefore, Maine College of Art's responsibility is to support the education of artists."

In his own remarks at the award ceremony that he hosted at the Blaine House, Governor LePage spoke eloquently about his commitment to education and the critical role that schools and families play in developing creative and intelligent citizens. He spoke about the role of creativity in the arts and in entrepreneurship and business. He then regaled the audience with a story about his own creative thinking that once led his team to victory in a business seminar competition. After the ceremony he welcomed the guests to join him on a tour of some

of his favorite items in the Blaine House collection including an original signature by Abraham Lincoln. Those in attendance were also able to see a credenza that was built by Governor LePage himself, which has found a home in the billiard room.

The Congressional Art Competition is an annual event sponsored by the U.S. House of Representatives and managed in Maine by the Maine Arts Commission. Each year every congressional district in the nation selects an exemplary piece of two-dimensional visual art created by a high school student. The selected work hangs in the U.S. Capitol building for one year. ■



# THE SEARCH FOR IMAGINATION INTENSIVE COMMUNITIES

*Contributing writer, Carol Trimble*



> **Fadumo Issack works on a collage based on her story *Climbing Barefoot*.** Fadumo recently graduated from Portland High School and participated in The Telling Room's Young Writers & Leaders Program during 2010-11. Photo: The Telling Room

The Maine Arts Commission is pleased to be working with the Maine Alliance for Arts Education and the Maine Department of Education on the Imagination Intensive Communities (IIC) project. Now in its second year, IIC aims to identify and celebrate, through an open application process, Maine communities where schools and partner organizations invest in the imaginative development of children and youth.

The search for these communities grew out of a statewide census of arts learning that documented that children's access to education in dance, music, theater and visual art is not equal throughout the state. The census raised the question, "Where are the communities that even in hard times use their available resources to support the development of young people's creativity and innovation?" The Imagination Intensive Communities project was developed to answer that question.

The six communities that received the Imagination Intensive Communities designation in 2010 are Arundel, Blue Hill, Camden-Rockport, Deer Isle/Stonington, North Haven and York. In 2011, The Telling

Room, a nonprofit writing and storytelling center in Portland, received the only designation. This solitary designation, culled from a field of applicants, is evidence of the standards-based approach to the selection process and also recognition that communities are not always defined by geographical borders. As the selection panel noted, "The Telling Room has evolved into a community that reaches beyond its own doors to collaborate with a wide variety of local and regional partners, including schools, Portland Public Library, Portland Ovations and others. The Telling Room should be recognized and celebrated for participating in community building in a most meaningful way through their work."

While the selection of Imagination Intensive Communities is one goal of the project, helping other communities to receive the designation is the other. To this end, the seven communities that have received the designation will be used as statewide models for others that wish to follow their lead. Year three of the project will suspend the designation process in order to focus efforts on helping other communities to meet the standards of designation by offering a facilitated community audit and planning process supplemented with a menu of workshops designed by the three organizations that are working together to lead the project. ■

# POETRY OUT LOUD GETS A LITTLE LOUDER



^ Congratulations to the 2011 Maine State Poetry Out Loud Champion, Lulu Hawkes, from Catherine McAuley High School in Portland. Photo: Bryan Bruchman



^ Maine State Poetry Out Loud Runner-up, Morgan Wiggan, from Thornton Academy. Photo: Bryan Bruchman

The continuing popularity of Poetry Out Loud in schools across the state and an active outreach campaign by the Maine Arts Commission resulted in a nearly 50 percent increase in participation in the 2010-2011 school year.

With support from the National Endowment for the Arts and the Poetry Foundation, 7,500 students and 250 teachers from 45 high schools in Maine participated in this national poetry recitation competition that has been sweeping the nation since it was

In an effort to extend the influence of Poetry Out Loud beyond school walls, this year the Maine Arts Commission recognized the potential impact the three major state competitions (northern regional, southern regional and state final) could have on a community. With the hope that the Poetry Out Loud events can serve as the anchor around which a community can come together to en-

gage with the spoken word, the agency funded several poetry-related events and programming in the communities that serve as hosts for the three competitions. In Biddeford (southern regional), the arts nonprofit Engine produced a monthly open mic series for teens and arranged for poet Gibson Fay-LeBlanc to visit classrooms at Biddeford High

School. In Ellsworth (northern regional), the Grand Theater contracted theater artist Jasmine Ireland to work with local high school students to create an original performance based on scenes from Dylan Thomas's *Under Milkwood*. The Grand also arranged for their film director, Robin Jones, to visit several area high school classrooms to lead discussions on "Vision of Light: The Art of Cinematography," a conversation on the cinematic equivalent of poetry. In Lewiston, host of the state final competition, the Bates College Museum of Art hosted a poetry writing workshop for local students with poet Paul Janeczko, and L/A Arts produced a performance of *The Thinking Heart: The Life and Loves of Etty Hillesu*, performed at the Lewiston Public Library by Martin Steingesser and Judy Tierney, accompanied by Robin Jellis on cello. ■

*"...Poetry Out Loud events can serve as the anchor around which a community can come together to engage with the spoken word."*

launched nationally in 2006. The goal of increased participation was achieved through an outreach campaign that included visits to schools, professional development workshops and school leadership conferences as well as the use of social media to connect with new participants and reconnect with perennial Poetry Out Loud schools.

# STUDENTS GET SMART



^ Song and rhythms with musician Matt Loosigian. Photo: Aurthur Fink

Now in its third year, the SMART grant continues to encourage collaboration between schools, arts organizations and community-based teaching artists as they design and deliver innovative programming to support imagination and creativity in and around schools.

In FY11, the arts in education program at the Maine Arts Commission awarded \$92,550 in SMART grants to 11 projects around the state. These programs engaged students in a variety of artistic disciplines that included comic arts, dance, theater, puppetry and various forms of visual art. Contact between K-12 students, teachers and professional teaching artists occurred during regular and after school hours and took place at schools, arts organizations, artists' studios, college campuses, museums and performing arts venues.

**The following examples from FY11 SMART grants show the breadth of the programming that is being supported:**

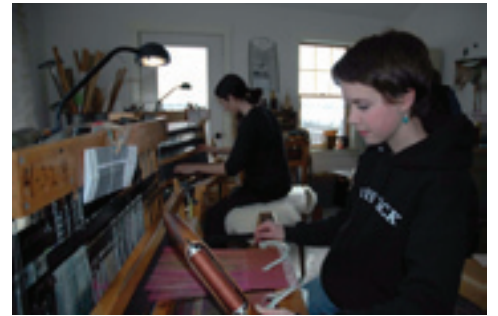


^ Alabama letterpress printmaker Amos Paul Kennedy, Jr., works with a student at one of the schools he visited during the spring of 2010 as part of a Tides Institute and Museum of Art 2010 SMART grant program with five schools.





^ Chris Joyce (left), with Deer Isle-Stonington High School junior Owen Simonds (right), taught the woodworking workshop from his Deer Isle studio. Photo: Stuart Kestenbaum



^ George Stevens Academy students—junior Meredith Olivari (foreground) and sophomore Everett Lindholm (background)—working at looms during the Weaving a Scarf workshop, taught by Sargentville artist Chris Leith at her Eggemogin Textile Studio.



^ Leaping high! Photo: Aurthur Fink

< Hand to hand with dance and mime artist Karen Montanaro.  
Photo: Aurthur Fink





^ **Freeport High School student David Vitali** in the Figures of Speech Student Ensemble (FOSSE) production *Paul Bunyan*. Photo: John Farrell



^ **Camden Hills Regional High School student** sketching on the rocks at the Winslow Homer Studio for *Art in Process* at the Portland Museum of Art, May 2011. Photo: Portland Museum of Art



**In Eastport**, the Tides Institute worked with the Isabella Gardner Museum (Boston, MA) to engage students and teachers in Visual Thinking Strategies, a protocol for viewing and understanding master works of art.

**In Deer Isle**, the Haystack Mountain School of Crafts paired students with mentors for in-depth visual arts learning opportunities that included studio work with professional artists and in-school lectures and demonstrations that forged connections between the arts and content areas previously unrelated to the arts.

**In Auburn**, the staff of the John F. Murphy Homes worked with dancers Karen Montanaro and Audrey Ouellette to explore movement in a one-to-one educational setting for students with developmental disabilities.

**In Freeport**, the Figures of Speech Theatre mentored a group of high school students as they created an original theatrical piece based on the Paul Bunyan myths and took the show on the road in a tour to four venues in southern Maine.

**In Sanford**, the school department worked with the Sanford Arts Council on "Art It Forward," a project that brought in master artists in the fields of painting, jazz composition, collage and bookmaking. These artists led a series of classes and workshops for students and staff across the district who then passed on their own learning to others through instruction or public displays of their work. ■

< **[Left] Camden Hills Regional High School student** working on her installation project for *Art in Process* at the Portland Museum of Art, June 2011. Photo: Portland Museum of Art

< **[Right] Scarborough High School students** working on their "sense of place" paintings for *Art in Process* at the Portland Museum of Art, March 2011. Photo: Portland Museum of Art

# TICKET TO RIDE



< Penobscot Theatre Company's 2011 production of *To Kill a Mockingbird*. Photo: Michael Weston

In January 2011, the Maine Arts Commission launched its newest program in support of arts in education. Field research resulted in the creation of Ticket to Ride, a program aimed at reversing the trend of steadily declining numbers of students attending school day programming at Maine-based arts venues and events. The research indicated the primary reason for the decrease in student attendance is the rising cost of student transportation. In response to this, the Maine Arts Commission has created a program to defray the cost of student transportation to school day arts programming.

The pilot phase of Ticket to Ride (January-June 2011) was made possible by a grant from the Jane B. Cook Charitable Trust and has been extremely successful. The program has met the primary goal of supporting schools in their effort to bring K-12 students to Maine-based arts venues and events as an integral part of a well-rounded education. The secondary goal of stimulating ticket sales has been more successful than expected. For every Ticket to Ride dollar awarded, more than one dollar has been spent on ticket sales, with the purchase price being the full responsibility of the schools.

## SINCE LAUNCHING TICKET TO RIDE:

- > 100 percent of applications received have been approved.
- > Over \$4,000 in transportation funds have been awarded.
- > Nearly 60 percent of schools receiving awards have greater than 50 percent free—and reduced—lunch student populations.

The impact of the Ticket to Ride program is evidenced in the final report from M.S.A.D. #3 in Unity

whose 11th graders were able to use Ticket to Ride funds to attend a production of *To Kill a Mockingbird* at the Penobscot Theatre (a production funded in part by a Great Works Grant from the Maine Arts Commission).

*"As our communities are so rural, many of our students have never had the opportunity to travel far nor attend a live theatrical performance....While I know that this opportunity may not appear earth-shattering to some, the students who attend our school experience a high rate of poverty, and for*





< Penobscot Theatre Company's 2011 production of *To Kill a Mockingbird*. Photo: Michael Weston



< Penobscot Theatre Company's 2011 production of *To Kill a Mockingbird*. Photo: Michael Weston

*many 11th graders, this was their first experience at a live performance."*

—Debra McIntyre, M.S.A.D. #3 in Unity

Numerous reports like this have convinced the Maine Arts Commission of the importance of the program.

The Maine Arts Commission is pleased to announce that the Bingham Betterment Fund trustees have just made a grant to the agency in the amount of \$28,000 in order to continue this program for three more years.

Applications for Ticket to Ride will be accepted on a first-come, first-served basis. They are reviewed on a non-competitive basis and will be approved throughout the school year until all available funds have been dispersed.

Contact the Maine Arts Commission for more details at 207/287-2724. ■

## —GRANTS—

# A "GREAT WORK": THE SACO MUSEUM'S *MOVING PANORAMA OF PILGRIM'S PROGRESS*

by Jessica Skwire Routhier, Saco Museum Director



▲ **Moving Panorama of Pilgrim's Progress**, 1851, distemper on muslin. Saco Museum. Gift of the heirs of Luther Bryant, 1896. Photo: Matthew Hamilton, courtesy of Williamstown Art Conservation Center; photo splicing: Portland Color

The Dyer Library/Saco Museum (DL/SM) is pleased and honored to be the recipient of a 2011 Great Works Grant award in the amount of \$20,000. This grant will support an ongoing project to preserve the "Moving Panorama of Pilgrim's Progress"—a rare and remarkable 8 x 850-foot painting on canvas created in 1851—and to make it accessible to worldwide audiences in new and innovative ways.

Moving panoramas were an international phenomenon in the mid-19th century. Using a system of rotating spools, they were theatrically presented to audiences by scrolling the fabric from one spool to another, accompanied by a lecture and music. This gave the illusion that the painted scenes were progressing before the audience's eyes, creating a shared visual experience that predated modern cinema by more than 50 years. Fewer than 15 moving panoramas exist today, and none of the others are as complete, as large or as impressive as the DL/SM's *Moving Panorama of Pilgrim's Progress*, which was conceived and designed by the premier American artists of the time, including Frederic Edwin Church, Jasper Cropsey and Daniel Hunting-

ton, among others. Its fine art underpinnings and its subject matter —John Bunyan's 1678 religious allegory *The Pilgrim's Progress*—made it one of the most important and popular panoramas of its time.

Recognizing the panorama's significance, Save America's Treasures kicked the panorama project off with a challenge grant that has allowed the entire panorama to be treated (at the Williamstown Art Conservation Center in Massachusetts) so that it is stable and able to be exhibited. Because it is impos-

sible to restore the panorama to the point where it may be presented in motion, as it was originally intended to be seen, the continuing project will also include the creation of a full-scale replica (printed by Portland Color) that can be "performed" using a mechanism based on historical models. Also in production is a web-based interactive video (pro-

*"The panorama is a compelling object by any standards, but adding to its allure is the story of how it was lost for nearly 100 years."*

duced by Back Lot Films of Fremont, NH), including narration and a musical sound track, that can be





^ [Continued] **Moving Panorama of Pilgrim's Progress**, 1851, distemper on muslin. Saco Museum. Gift of the heirs of Luther Bryant, 1896. Photo: Matthew Hamilton, courtesy of Williamstown Art Conservation Center; photo splicing: Portland Color



^ **Christian Meditating in the Field**, design attributed to Edward Harrison May, from the *Moving Panorama of Pilgrim's Progress*, 1851, distemper on muslin. Saco Museum. Gift of the heirs of Luther Bryant. Photo: Matthew Hamilton, courtesy of Williamstown Art Conservation Center



^ **Christian Passing Through the Valley of the Shadow of Death**, design attributed to Henry Courtney Selous, from the *Moving Panorama of Pilgrim's Progress*, 1851, distemper on muslin. Saco Museum. Gift of the heirs of Luther Bryant. Photo: Matthew Hamilton, courtesy of Williamstown Art Conservation Center



^ **Interpreter Showing Christian the Wonders of His House**, design attributed to Edward Harrison May, from the *Moving Panorama of Pilgrim's Progress*, 1851, distemper on muslin. Saco Museum. Gift of the heirs of Luther Bryant. Photo: Matthew Hamilton, courtesy of Williamstown Art Conservation Center



performed "on demand" by panorama enthusiasts worldwide. The culmination of the panorama project will include a book to be published by Kent State University Press, a major exhibition scheduled for the summer of 2012, a distinguished lecture series and an array of public programs for all ages.

The panorama is a compelling object by any standards, but adding to its allure is the story of how it was lost for nearly 100 years. Donated to the York Institute (the Saco Museum's predecessor) in 1896, it was exhibited the following year, and then, as hard as it is to imagine losing track of 850 feet of fabric, that's exactly what happened. The panorama was rediscovered in the museum's storage vault in 1996, nearly 100 years after it had last been seen, and since then there has been a steady campaign to restore it to its former glory and find a way to present it to modern audiences. Now, thanks in part to the Maine Arts Commission's Great Works Grant award, that moment will soon come.

### OTHER AWARDS MADE THROUGH THE GREAT WORKS GRANT THIS YEAR WERE:

**Farnsworth Library and Art Museum, Rockland:** Support for the exhibition "Andrew Wyeth, Christina's World and the Olson House." This exhibition will focus on Andrew Wyeth and his artistic relationship with the Olson House and its occupants, Christina and Alvaro Olson.

**Portland Museum of Art:** Support for "Maine Moderns: Art in Seguinland," 1900-1940 examining a small group of American modernists who worked in Maine in the 20th century. The project includes an exhibition, catalogue and related programs.

**Penobscot Theatre Company, Bangor:** Support for the Theatre's world premiere production of *INK* and related public programming.

**Portland Ovarions:** Support for *Shuffle.Play.Listen*. Portland Ovarions will present acclaimed cellist Matt Haimovitz and pianist Christopher O'Riley in an innovative concert that spans the music of Bach to Radiohead. ■

*"The panorama was rediscovered in the museum's storage vault in 1996, nearly 100 years after it had last been seen."*



▲ **Marguerite Zorach**, United States, 1887–1968, *Clambake*, circa 1945, oil on canvas, 30" x 40", Portland Museum of Art. Gift of Unum Provident Corporation, 2000.8.2.



▲ **William Zorach**, United States (born Lithuania), 1887–1966, *Winter, Robinhood Cove*, after 1922, watercolor and charcoal on wove, 21 3/4" x 30", Portland Museum of Art. Gift of Owen W. Wells and Anna H. Wells, 2007.24.30.

# GOOD IDEAS, A GOOD IDEA

The Good Idea Grant is an honest "rubber hits the road", "pedal to the metal" kind of grant; it has served many artists, made otherwise latent projects possible and leveraged money multifold. It has provided a doorway for emerging artists to enter the grant world and a pathway for established artists to be experimental.

It works. It makes the work work.

---

**Here are some examples of recent awardees' work along with their own words:**



▲ Projectotrain: Siblings, Frank Menair, photograph, 2008.

**Frank Menair:** Projectotrain is the projection of images onto moving trains, which I then photograph and record with video. Each Projectotrain photograph is an exercise in drawing with light, which occurs within a very short span of time. To make a photograph of this type, I find a suitable location, design and build projection equipment, and then decide which images would work best in the given location. I decide on additional lighting and then shoot new source images to project. Finally, an assistant and I focus the projected image(s) and recording cameras, set lighting equipment (if any), and then wait for the train. My images pop up on the side of the speeding train, appearing and disappearing as quickly as the train passes.

The Good Idea Grant funding would be used to find unity of content, context and meaning. I aim to have the images on the train relate to the train, the world at large or my relationship to it. Working with the Boston and Maine Railroad Historical Society, the next images I want to project would be directly related to the railroad I am using, as they would be images of people who actually built that stretch of track.



**Jeff Badger:** My good idea is a multimedia installation. The main element is a large bird's nest structure, approximately four feet in diameter, made out of interwoven wires, circuit boards and other assorted broken electronic detritus. The nest is supported on a structure built of reclaimed lumber and other found elements often used to build makeshift homes. Incorporated within the nest itself are blinking lights, whirring motors, pinhole cameras that feed images to small video screens and headphone speakers. The speakers play an ambient sound track of an original instrumental composition based on the calls of local birds. The volume is low so that the viewer only notices and hears the music when viewing the work closely.

Within the nest are three eggs made of blown glass. The glass is frosted, so the eggs are translucent. The eggs are lit from the interior with a soft amber light, resembling old speaker controls. This work is positioned where a bird might actually build a nest, so the viewer might need to peek inside the nest to see the eggs. Titled *The Gleaners*, this work is a continuation in a series of sculptures and installations made of juxtaposed natural and artificial elements, particularly the use of obsolete technology, in a constructed narrative.

Good Idea Grant funds will advance my artistic growth by giving me the ability to create a work that combines the many elements in my current work into a single large-scale project that will include both sculptural and sound elements.

**Jefferson Navicky:** In 2007, while still living in New York City, I wrote a four-segment short story titled *Lungfish* about an aging choreographer, Corrigan Bates, and his chaotic removal of himself from New York. In 2010, once in Maine, I adapted the first segment of the short story into a short play that was in the 2010 Maine Playwright's Festival. The experience at this festival has inspired me to expand *Lungfish* into a larger play, which is now tentatively called *Redwing Solitaire*. This has involved extensive work and revisioning of the short story form into a six-play cycle, each play with a running time varying between 15 minutes to a half hour. I have finished five of the six plays.



▲ *The Gleaners*, Jeff Badger, 2011, approx. 72" x 32", found electronics, glass, steel, LED light, sound



▲ *The Gleaners*, Jeff Badger, 2011, approx. 72" x 32", found electronics, glass, steel, LED light, sound





▲ **Peepholebirds**, Lisa Pixley, 2010, portion of a drawing installation, charcoal and drypoint on 100 percent cotton paper



▲ **Porcupine**, Lisa Pixley, 2010, 22" x 30", charcoal on 100 percent cotton rag paper

My Good Idea is to apply for funds to work with an editor/dramaturge (Megan Grumbling) for the creation of the final play and for how the final play fits in with the entire play cycle. After this work is complete, I will then organize a staged reading of the entire play cycle at Mayo Street Arts.

The completion of *Redwing Solitaire* is a very large step forward in my artistic process. I have seen multiple short plays of mine on stage, but I have yet to complete a longer play. I have also not been able to fuse together my highly poetic style with

a longer dramatic piece. Sustaining the dramatic tension throughout an extended period of time is a difficult challenge to which I greatly look forward.

**Lisa Pixley:** I am an artist formally trained as a painter who has found a new voice in a body of work comprising prints and drawings. This series is a study of animals (bears, dogs, fowl and rodents) and objects (axes, trucks, knives and construction/farm equipment). I am using these subjects to articulate ideas of maternity, masculinity, survival, beauty and brutality.

As I work, a narrative is revealing itself to me of my upbringing. I was raised on a farm, so my early ideas about beauty were earth-based, meaning that within the bleak poverty of a failing farm, there were glimmers of profound beauty in the landscape (the foothills of the Berkshires), in the animals (wild and domestic), and in the equipment that we needed to sustain ourselves (guns, farm equipment, axes and knives).

I naturally work large, but this work demands a larger scale because in a way they are monuments, a homage to things that are gone from my life but were so huge to me as a child. It is how we decorated our home: objects were hung on our walls, as were trophies like stags' heads and pelts from the land around us. They seemed to represent some achievement, some sort of battle won. I would like to continue that idea as part of the narrative for this work.

**Ian Paige:** *WHISPERING ALTAR* is an immersive

electro-acoustic installation piece that seeks to call into question the action of prayer, or the more secular offshoots of new age/self-help manifestation and positive thinking. What happens when ritualized actions are placed in the white cube instead of the temple? In an age of increasing biofeedback and personalized quantifying of the self, what happens when your prayers are immediately echoed back to you? When we wish for something, whom are we asking?

Sonically, the piece is immersive for the participant. Without audience input, the piece stands alone as an ambient drone utilizing specific frequencies and overlapping pulsing rhythms to encourage meditative states of interaction. The drone composition will involve multiple physical tape loops to solicit a deep listening experience.

*WHISPERING ALTAR* asks of its audience to take responsibility for their connections to an imagined future by positioning themselves as the arbiter of a perceived and externalized higher power. Equally important is the sense of play, as the altar acts as a sort of sonic wishing well where intention joins physical action. As the installation records and plays back wishes over time, the resulting palimpsest suggests inherent beauty and value of the action itself.

This project is an important stepping-stone as I evolve my creative pursuits away from a purely musical context into engaging in a more gallery oriented dialogue, which is the exciting next step in using music to create awareness and community. ■

# ARTS VISIBILITY



▲ The Young Writers and Leaders end their performance with a tribute to The Telling Room. Photo: Meghan Gilliss

The January 2011 deadline once again brought in a myriad of distinct marketing plans from Maine's creative sector. Funding was approved for various projects including promotional videos, website design and integrated promotional materials.

The Telling Room is a nonprofit youth writing center in Portland that works with local writers, artists and educators to provide free creative writing, literacy and arts programs to local youth ages 6-18. Each year this nonprofit serves over 1,000 students.

The Telling Room requested support to hire a Maine filmmaker to film and produce an original video about

the organization's history, mission and current programs. This video will raise awareness through multiple online channels, such as YouTube, The Telling Room website and Facebook.

"The Maine Arts Commission's support made this possible," said Gibson Fay-LeBlanc, executive director of The Telling Room at the time. "We are excited to have

such a well-made piece to show, in our words and our kids' words, the best of what we do. We have it featured online and have used it at a couple of events already to make sure our audiences see who we serve and why. Short films like these are such powerful tools, and we will use this one over the next three years."



▲ Portland High School student Emmanuel Muya poses next to a panel depicting his work. Photo: Meghan Gilliss



▲ Sculpture: *The Land of Nod* (detail), George Mason. Photo: Tom Arter. Design: Mahan Graphics



▲ Farhio Gutale works on a comic at The Telling Room. Photo: Meghan Gilliss

Now in its 17th year, the Salt Bay Chamberfest in Damariscotta, a two-week classical chamber music festival, sought funding to raise awareness of their annual event that takes place this August at the Darrows Barn at Round Top.

Festival organizers wanted to encourage a broader audience to hear their unique blend of classic and contemporary compositions. To achieve this, they produced professionally designed and interrelated materials that have branded them as an "unusual" festival that performs new music alongside the classics, all played by the country's most outstanding young performers.

Through an RFP process, Salt Bay identified two talented Maine designers to work with them. Richard Smith of DESIGN&SMITH Creative Ventures in Camden developed a template for Salt Bay's annual spring newsletter, incorporating design elements of the new Salt Bay website which was launched in June 2010.

For marketing materials such as bookmarks, posters, season brochures and program books, Salt Bay chose Mahan Graphics in Bath. They charged Michael Mahan to incorporate images of works by artist George Mason into the design. Mason and Salt Bay Artistic Director Wilhelmina Smith have developed an artistic partnership of the musical and visual arts for the 2011 Festival, "300 Years of New Music." Mason is creating new works inspired by his experience of Salt Bay's unique blend of the expected and the new. He will have a companion show in the farmhouse on the Round Top campus and will also display some works in the Darrows Barn concert hall during the Salt Bay Festival.

During this grant process, over \$20,000 was awarded to 14 applicants. Other awardees were Bangor Public Library, Bangor Symphony Orchestra, Betsy Connor Bowen, Hancock County Auditorium Associates, Maine Crafts Association, Maine Writers & Publishers Alliance, Mayo Street Arts, Merriconeag Waldorf School, Opera House Arts, Portland Public Library, Sian Evans and Southern Aroostook Cultural Arts Project. ■



## —TRADITIONAL ARTS— LIVING ART—LIVING WELL STUDIO



^ **Accordionist Irene Coady** of Lewiston performs at the University of New England as part of the Living Art—Living Well Studio series. Photo: Kathleen Mundell

The Living Art—Living Well Studio series features presentations by elder traditional artists exploring how creativity and traditional art impact the aging process.

Sponsored by the University of New England's Maine Geriatric Education Center, in partnership with the Maine Arts Commission and Cultural Resources, the series featured four demonstrations by participants in the Traditional Arts Apprenticeship program. These included Passamaquoddy basketmaker Molly Neptune Parker, Acadian carver Tom Cote, bateau builder John Connors and Franco step dancer Cindy Larock, along with their apprentices George Nep-

tune, Ellyzabeth Bencivenga and Dave Wylie. These talented artists shared how their lifelong devotion to a particular tradition not only helped them navigate life challenges but made them resilient, creative elders and respected mentors by their families and respective communities.

For many, part of being a master means keeping specific cultural traditions alive.

For the final presentation, Lewiston singers Helen Sylvain and Irene Mercier, along with accordionist Irene Coady, joined Cindy Larock to share their extensive repertoire of traditional Franco songs, music and dance. Currently working with others in Lewiston to help revitalize this important Maine tradition, Ms. Larock is organizing community sing-alongs where traditional singers and musicians like Helen Sylvain, Irene Mercier and Irene Coady have a chance to share their music with the next generation. ■

# CELEBRATING TRADITIONAL ARTS



> Pack basketmaker **Bill Mackowski** in his Milford workshop.  
Photo: Peter Dembski

The Celebrating Traditional Arts program supports innovative ways to present traditional culture and traditional artists living and working in Maine. With support from the National Endowment for the Arts, the program is now in its second year. It provides support for traditional artists' presentations in a range of community settings including festivals, gatherings, fairs, museums, tours and other community events.

## THE RECIPIENTS OF THE CELEBRATING TRADITIONAL ARTS GRANT FOR THIS YEAR ARE:

### **Downeast Friends of the Folk Arts**

Support for French-Canadian Music Heritage that brings Benoit Bourque to Lewiston to lead music and dance soirees.

### **United Society of Shakers**

Support for the Maine Native American Summer Market and Demonstration. This is a one-day event featuring 15 Maine Native American artists demonstrating their skills.

### **Maine Indian Basketmakers Alliance**

Support for teaching snow snake carving and interactive demonstrations at the Penobscot Nation Boys and Girls Club.

**Farmington Public Library**

Support for the Western Maine Storytelling Festival, August 5-6, 2011, featuring traditional verbal arts of the region including storytellers Michael Parent and Gaylon "Jeep" Wilcox.

**Maine Traditional Music Association**

Support for Simon St. Pierre, Master Maine Fiddler at Maine Fiddle Camp.

**Woodie Wheaton Land Trust**

Support for interviews and documentation of crafting techniques of traditional brown ash pack baskets.

**Abbe Museum**

Support for New and Emerging Artists: A Demonstration series that brings young Wabanaki artists to the Abbe Museum to demonstrate and engage with the visiting public.

**University of Southern Maine**

Support for Music and Memory: Franco-American Traditions Through Song and Story.

**Spindleworks/Independence Association**

Support for contra dance workshops at Spindleworks in Brunswick.

**Tides Institute and Museum of Art**

Support of four traditional Passamaquoddy craft artists to demonstrate and exhibit their work and 10 traditional dancers to present a public performance during the Two Countries, One Bay Studio Tour.

**Kingfield Pops**

Support for Kingfield POPS 2011: A Kaleidoscope of Maine's Musical History. This outdoor concert showcases Maine's musical traditions, including its earliest: Native American and Acadian.

**Marsh River Theater**

Support for a contra dance in Brooks on the 4th of July with Chrissy Fowler & the Belfast Bay Fiddlers.



^ Ash creel by Bill Mackowski. Photo: Peter Dembski



^ Bill Mackowski (right) snowshoe and pack basketmaker interviewing Larry Hurd (left) pack basketmaker, as part of the Woodie Wheaton Land Trust documentation project. Photo: Peter Dembski



# MAINE ARTS COMMISSION GRANTS CALENDAR FOR FISCAL YEAR 2013

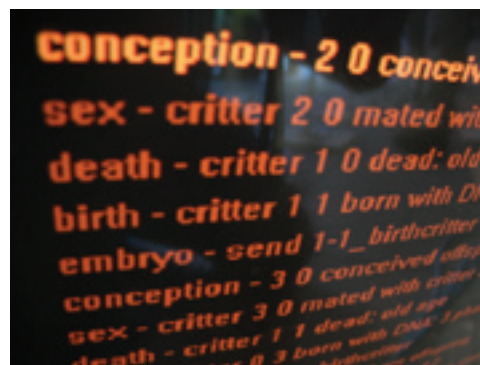
PROGRAM	APPLICATION DEADLINE
Celebrating Traditional Arts	October 7, 2011
Creative Communities=Economic Development: Application by Invitation	October 7, 2011
Good Idea Grant	October 7, 2011
Arts Visibility	January 13, 2012
Innovative Production	January 13, 2012
Jane Morrison Film Fund	January 13, 2012
Artists in Maine Communities	February 24, 2012
Creative Communities=Economic Development: Letter of Interest	February 24, 2012
Great Work(s)	February 24, 2012
Celebrating Traditional Arts	April 13, 2012
Good Idea Grant	April 13, 2012
SMART	April 13, 2012
Individual Artist Fellowship: Literary	May 11, 2012
Individual Artist Fellowship: Visual	May 25, 2012
Individual Artist Fellowship: Performing/Media	June 8, 2012
Arts Visibility	June 22, 2012
Celebrating Traditional Arts	June 22, 2012
Good Idea Grant	June 22, 2012
Traditional Arts Fellowship	June 22, 2012
Traditional Arts Apprenticeship	June 22, 2012
Celebrating Traditional Arts	October 5, 2012
Creative Communities=Economic Development: Application by Invitation	October 5, 2012
Good Idea Grant	October 5, 2012

**Community Arts & Humanities applications are offered on a rotating basis.**

# —PERFORMING ARTS & MEDIA ARTS— INNOVATIVE PRODUCTION GRANT



^ **Appropriate Response.** Generative audio installation in which three television sets monitor news broadcasts and exchange information about them. National Museum of Singapore, 2008.



^ **Aural Ecosystem.** Close-up of computer screen displaying real-time activity in the ecosystem, a generative audio installation in which synthesizers breed and inhabit speaker-housings. Art Interactive, Cambridge, MA, USA, 2007.

The Innovative Production Grant supports artistic innovation in the production and presentation of media and/or performance work of artists and organizations.

Now in its third year, this grant, which provides up to \$2,000, continues to support a range of projects from cutting-edge theater productions to interactive audio installations.

Opera House Arts received support for a dual production of *Much Ado About Nothing* and *Elizabeth Rex*, as part of its Shakespeare in Stonington series. The project, focused on the selection and juxtaposition of the materials (the plot of *Elizabeth Rex* [2001,

Timothy Findley], puts Queen Elizabeth I in conversation with Shakespeare and his players following their performance of *Much Ado About Nothing* on the eve of her lover's beheading) as well as the innovative use of multiple venues, community outreach and marketing relating to the productions.

Nate Aldrich, in collaboration with Zach Poff and the Center for Maine Contemporary Art (CMCA), received a grant to create an interactive soundscape installa-

tion at the center. The installation will promote the emerging field of acoustic ecology and provide patrons the opportunity to engage with an interactive audio environment. The project was conceived as an opportunity for communities to develop, explore and manipulate audio self-portraits that will change over time and be a permanent fixture at the center. ■

# JANE MORRISON FILM FUND



> **Sally Levi**, associate producer of *Killer Subs in Pearl Harbor* that aired on PBS/NOVA in January 2010.  
Photo: Parks Stephenson

Sally Levi of Bristol is the 2011 recipient of the Jane Morrison Film Fellowship, awarded by the Maine Community Foundation and administered by the Maine Arts Commission.

The fund, established in 1988 in memory of filmmaker Jane Morrison, provides \$2,000 to support educational opportunities for filmmakers in the early stages of their career.

Levi will use the Morrison fellowship to finish a master's degree through the Film and Media Producing program at Lund University in Sweden. She plans to return to Maine after graduation to work and teach.

Levi has taught at Maine Media Workshops in Rockport since 2008 and was director of the film program in 2010. She has served as writer, director and/or producer on a number of documentary films, including *Killer Subs in Pearl Harbor* for PBS/Nova in 2009 and *Design Revolution* sponsored by MIT in 2010. ■

*"The fund...provides \$2,000 to support educational opportunities for filmmakers in the early stages of their career."*



# ELLIOT SCHWARTZ



▲ **Elliot Schwartz** (center) with Representative Mary Nelson (left) and Representative David Webster (right).

Elliot Schwartz was honored this April at the Maine House of Representatives. Representative David Webster bestowed the honor, and members of the Maine Arts Commission and the Maine Humanities Council were on hand to congratulate Elliot for his excellent service to Maine culture.

Elliot has been teaching music at Bowdoin College since 1964. He currently holds the title of Robert K. Beckwith Professor of Music Emeritus. His compositions are part of the U.S. Library of Congress permanent collection. His latest creation, *Diamond Jubilee*, was commissioned this year by the Portland Symphony Orchestra for his 75th birthday, and his music has been performed by top international symphonies and chamber groups for decades. The Maine Arts Commission would like to take one more opportunity to recognize Elliot for all he has given to Maine. ■

---

## CULTURAL EXCHANGE MEMORANDUM OF UNDERSTANDING (MOU)

On July 12, 2010, Maine's Governor signed a Memorandum of Understanding (MOU) with the Premier of New Brunswick establishing a cross-border cultural initiative.

As part of the agreement, both regions appointed leaders to guide a cooperative task force assigned to study cross-border cultural exchange. Research resulted in a report that was presented to the Governor and Premier in December 2010. The findings showed that job growth and increased economic vitality between the two regions will be the most significant outcomes of increased regional collaborations.

enhancing cultural information exchange, streamlining the border-crossing process, collaborating in cross-border cultural projects and examining ways to capitalize on the lessons learned through previous cultural collaborations. Also mentioned in the mandate was the Acadian World Congress in 2014. This event will take place in Northwest New Brunswick, Aroostook County in Maine, and Témiscouata County in Québec. It is expected to bring up to \$50 million into the regions, creating jobs and bringing increased economic vitality to the entire area.

The full MOU report can be downloaded from [MaineArts.com](http://MaineArts.com). ■



[Download the report online](#)

Since the release of the report, the task force has continued to work on five key areas of focus: encouraging cultural business and tourism opportunities,

# "CELEBRATING RISK" AT THE JUICE 3.0 CONFERENCE, NOVEMBER 4-5, 2011



▲ Liz Lerman presenting at Juice 2.0. Photo: Sarah Szwajkos



▲ Networking at Juice 2.0. Photo: Sarah Szwajkos

Building on the momentum of two previous creative economy conferences, Juice 3.0 will draw hundreds of participants in a super-regional conference with the theme of "Celebrating Risk." The conference program will explore myriad ways we take risks—in art, in business, in our careers, as well as financial, technological and political risks—in order to embrace the challenges of our time.

Cast with inspirational keynotes, live musicians and entertainers, and breakout sessions with green industry leaders, entrepreneurs, artists, innovators and policy makers, Juice 3.0 will be an energizing and educational event. Speakers will expound on cross-pollination in arts and culture, community development, entrepreneurship, sustainability and technology and innovation.

## HIGHLIGHTS OF JUICE 3.0 "CELEBRATING RISK":

- > \$100,000 Business Plan Pitch Competition
- > International Art Exhibit: Works of Art from Maine and the Canadian Maritimes
- > Plenary Speakers Including Doug Hall (Eureka! Ranch) and Gino Bona (Fearless Revolution)
- > Facilitated Sessions and Skill-Building Workshops
- > Pecha Kucha, Live Music and Performances
- > All-Day Networking

For more information and to register, visit:  
[www.juiceconference.org](http://www.juiceconference.org). ■

*"...risk is jumping off the  
cliff and building your  
wings on the way down."*

—Ray Bradbury



For information and  
to register online



## —VISUAL ARTS— ARTS IN THE CAPITOL



> **Spring Check-up**, *The Lydia Webster*, circa 1906, Sandy Point, Maine, Loretta Krupinski, 21" X 31", oil on canvas

The Arts in the Capitol program is one of the principal points of intersection that the Maine Arts Commission has with visitors to our state Capitol. The work that greets employees, legislators and visitors serves as a portal to the arts, a genuine reminder of how painting enlivens our daily existence. The sheer pleasure of allowing themselves to be transported through the vision of the artist provides a small respite for those on their way to and from the weighty issues of the day.

Here is an overview of the work that has graced the walls of the state Capitol, serving as terrific advocacy for the arts while greeting the new administration, freshman and seasoned legislators, and citizens. A hearty thanks to the artists and organizations that make these gifts to the people of Maine possible.

graduation he lived in New York City for three years where he was an active member in the art world. In search of a more diverse landscape, Page moved to Maine where he found more time to devote to his art. Page creates all his work on-site and focuses on capturing the atmosphere and light of a scene.

**Jacobus Baas** was born in the Netherlands in 1945. He spent his early years in Rotterdam, surrounded by rich landscapes and cloud-laden skies made famous by the Dutch Masters throughout history. Baas arrived in the United States in his early teens with an interest in art already indelibly imprinted.

**Colin Page** was raised in Baltimore, MD, and attended the Rhode Island School of Design. He transferred to Cooper Union with a concentration on painting. Upon

*"Through painting, I share unexpected moments of beauty that I find in the space around me. Painting is how I share the poetry of experience."*

Baas has found the satisfaction he has been seeking... as a plein air artist. *"Painting has become my full-time passion; there is no time to make jewelry. The*



^ **Rocks To Climb On**, Colin Page, 2011, 24" x 24", oil on canvas



^ **Hay There**, Jacobus Baas, 24" x 30", oil on linen, courtesy of Dowling Walsh Gallery



^ **Goose River Farm**, Jacobus Baas, 24" x 30", oil on linen, courtesy of Dowling Walsh Gallery



*act of applying paint to a canvas has always been intriguing to me. To transform a two dimensional surface and give it a feeling of space with carefully arranged brushstrokes using the right colors and values is pure magic. Every time I paint on location, with each brushstroke I experience that magic again, and hopefully the viewer will experience it as well in the finished painting."*

**Loretta Krupinski:** Originally from Long Island, New York, Loretta Krupinski moved to southeast coastal Connecticut and currently lives in midcoast Maine. After graduating with a BA in fine arts from Syracuse University, Ms. Krupinski worked for many years as

an illustrator and graphic designer but has chosen to pursue a dual career as a maritime artist and an author and illustrator of 27 books for children. She has won numerous awards for both and is a Fellow in the American Society of Marine Artists.

*"Throughout my life, I have lived around the water. My love of boating and beaches has been imprinted on me since I was a child. My talent is with marine subjects, that is, water, boats, rocks and harbors. Artists do their best work when they really know their subject, and my marine art deals with realism and detail in oils on canvas."*

*"My pleasure at exhibiting at the Statehouse came from the widely varied viewers enjoying my paintings and gaining more knowledge of the stories that told of Maine maritime history than they knew before. Another reason I was so pleased to exhibit at the Statehouse was that my art traveled outside of gallery walls. A gallery is the most popular venue for an artist to exhibit; it is also the most insulated. By participating in the Arts in the Capitol program, my art was seen by a much broader audience, many of whom would not enter a gallery to view art."* ■



▲ **Tub Trawl**, *A Long Way from Gloucester*, circa 1905, Massachusetts, Loretta Krupinski, 24" X 26", oil on canvas



▲ **Moonlighting**, *Seining Heron at Night*, circa 1940, Maine, Loretta Krupinski, 22" X 29", oil on canvas

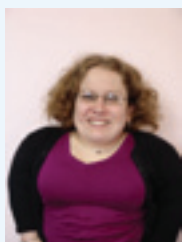
# THE ADA: MOVING PAST 20 YEARS, PRESSING ON TOWARDS A QUARTER CENTURY

The Americans with Disabilities Act (ADA) is now in its 21st year, and as we move towards the 25th anniversary of this legislation, we talked with five disability rights advocates about their engagement with the arts.

## STORIES: ON 20 YEARS OF ADA

**Mike Rogers** is a musician who lost his sight and could no longer teach reading. His band, the Salt River Trio, has opened for such acts as the Eagles and Emmy Lou Harris. Before the ADA, says Rogers, a person with a disability was totally dependent on whoever was with them.

**Jeremy Libby** wanted to be a visual artist when he was younger, but an accident when he was 15 left him without the use of his legs and diminished control over the use of his hands. Nonetheless, Libby, who uses a wheelchair, enjoys visiting galleries and museums. Libby is an independent living specialist for Alpha One.



**Sara Squires** is a little person, who uses a motorized scooter to attend concerts and cinemas. She says having a disability sometimes means more to others

than it does to her. Squires is the information and referral coordinator for the Disability Rights Center in Augusta.

All agree that although the goal is not entirely reached, attitudes are changing. Strause says he gets less resistance to his guide dog, and Rogers tells stories about visiting clubs and having patrons assume he was drunk if he stumbled. People are more sensitive now, he says.

Although some arts venues have been reluctant to comply enthusiastically with ADA regulations, there is a strong economic case for accommodating persons with disabilities. 16 percent of Maine residents report some type or some level of disability. That number will likely grow larger as baby boomers age. From 2000 to 2010, the number of Maine residents over 65 increased from just under 14.5 percent to just under 16 percent. Those are significant audiences that should not be ignored.

"If their goal is to attract customers," said Squires, "it is bad business to knowingly exclude a portion of the population." She likes to go to concerts but often has to deal with barriers just getting into a music venue. "Concerts are fun. Disability shouldn't have to come into play, and yet it does. From the moment you decide to go, you have to think about many things."

Strause says people with disabilities are looking for someplace to go, so if your venue is the one that is accessible, you have access to a large untapped market. Libby is part of that untapped market. "I love museums. I love attending exhibits...It's wonderfully enriching to see and learn something new, especially about the arts."

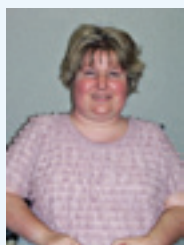
"16 percent of Maine residents report some type or some level of disability. That number will likely grow larger as baby boomers age. From 2000 to 2010, the number of Maine residents over 65 increased from just under 14.5 percent to just under 16 percent."

Even if there are economic issues involved in accommodating patrons with disabilities, Libby reminds presenters that there are low-interest loans and grants available through Alpha One's mPower program. New technologies are also making the arts more accessible to persons with disabilities. Rear window captioning is making it possible for persons with hearing loss to enjoy the cinema (without missing the punch lines when the audience erupts in laughter). And why would a person without sight go to a dance concert? Audio description, a process in which a person sits in a booth describing movement on stage via

"And Strause agrees that the danger of isolation is very real. Music, for him, is a way of reaching out to people through lessons and workshops. It also gives him an outlet for expression. Individuals with disabilities have the same need for access to the arts as those without disabilities."



**Brad Strause** is a songwriter. His band, Strause and Company, has released an attention getting CD. Strause lost his sight when he was 40 years old and sometimes plays in venues that are inaccessible to patrons with disabilities. Strause works for Alpha One as an independent living specialist.



**Beth Mogan** also works for Alpha One as an independent living specialist. She was born with muscular dystrophy and uses a motorized wheelchair.

She enjoys going to concerts.

**Anna McDougall and Kim Christiansen** are clients at the Spindleworks program in Brunswick. Anna has Down's syndrome, and Kim has difficulty reading.

a wireless headset to the visually impaired, makes theater performances accessible to the visually impaired. Rogers remembers his experience attending a live dance concert that used audio description. "I thought it was great. It was the first time I'd ever been to a live dance performance where I actually was getting a movement description, instead of my wife leaning over to tell me what was going on."

Beyond the economic issues, disability rights advocates argue it is simply the right thing to do. Mogan sees the arts as an antidote to the potential isolation that comes with disability. A sense of community, she says, is important to human beings everywhere. She enjoys talking to others about where she has gone and the artists she has seen.

And Strause agrees that the danger of isolation is very real. Music, for him, is a way of reaching out to people through lessons and workshops. It also gives him an outlet for expression. Individuals with disabilities have the same need for access to the arts as those without disabilities.

"It's incredibly important," says Libby. "The arts are invigorating, refreshing and rewarding in so many ways. Without the arts, it would feel like our culture had no soul."

"Art is how people grow," says Christiansen. "You can feel the energy, all the happy people."

Whether one is an artist or an audience member, there simply is no substitute for connecting with other human beings through the arts, and no one should be excluded. Rogers says it's made a big difference in his life: "When I am out performing, I feel as though I have value; I have worth. It gives my life purpose, because I'm doing something that I have the ability to do."

"Everyone needs art," says McDougall. "It will show the true colors in us." ■



[For more information](#)



# GETTING IT DONE! GOVERNING BOARD AND STAFF TEAMWORK



▲ **Tony Scucci**, Portland based facilitator for the BoardSource organization.

The Maine Arts Commission, in cooperation with local arts organizations and the Maine Association of Nonprofits, is offering a series of free board development workshops around the state that focus on strengthening leadership, effectiveness and communication.

The workshops will be led by Tony Scucci, a senior governance consultant for BoardSource, a national nonprofit dedicated to strengthening the governing boards of nonprofit organizations. Scucci has worked with national organizations, including the National Council of La Raza, the Corporation for Public Broadcasting, Jewish Community Services and the American Red Cross.

The workshops are intended for board chairs, emerging board leaders and executive directors. All are invited to register for the workshops, whether you are a brand-new board member or a veteran.

There are seven workshops in the series: five will focus on board development and two on leadership training.

## THE WORKSHOPS ARE SCHEDULED THROUGHOUT THE FALL OF 2011:

September 8	Board Development	St. Lawrence Arts Center, Portland
September 9	Board Development	Matolsky Arts Center, Norway
October 7	Leadership Training	Olin Arts Center, Lewiston
October 19	Board Development	University of Maine Art Museum, Bangor
October 26	Board Development	University of Maine, Presque Isle
October 27	Board Development	Waterfall Arts Center, Belfast
October 28	Leadership Training	Camden Opera House, Camden

The workshops are funded by the National Endowment for the Arts and the Maine Arts Commission and are free to attend. Visit [MaineArts.com](http://MaineArts.com) for further details and for registration. ■



For information and  
to register online

# HOW CAN THE WEB WORK FOR ME?



Technology can benefit all artists, regardless of their medium of choice. The most prominent technological hurdle for Maine's artist community is websites. As an artist, you may be asking yourself, "What can a website do for me?" "Can I build it myself?" "Do I pay to have one made, and if I do, how do I know what to ask for?" By the end of this article, not only will these questions be answered, but you, as an artist, will have a new appreciation and understanding of the web and how to make it work for you.

In the age of the internet, a website can be considered your 24/7 spokesperson. Whether your goal is to sell your artwork or simply network, your website is present and accessible day in and day out. A website will allow you to instantly put your work in front of a vast audience who otherwise may not have the opportunity to see it. So how do you go about getting a website? There are always the do-it-yourselfers. Maybe you already have the technical know-how to design and build a website. If not, the more courageous will find a quick Google search can get you started. However, as you hope to glean

the most out of your website as possible, if you are not confident in your skills, it is best to leave it to the professionals. The state of Maine has a number of talented web studios and individuals well versed in the ways of the internet. At the end of the day, it is your website, and you ultimately have control of how your website looks and functions. This is where it is important to remember that your website is not for you...your website should be designed around the people who will be using it. It is important to note that designing and building websites is an art in itself. Users have developed certain expectations

with websites, expectations such as the location of your website's navigation, the layout of an image gallery, the format of a shopping cart, etc. Although you have the final say, it is wise to take your web designer's suggestions into consideration. Even though you might think making your artwork fly back and forth across the page is cool...it's not.

With this being said, not all websites are created equal. This is a point commonly overlooked by professionals of all types, not just artists, looking to break onto the web scene. The term "perceived val-

ue" is the key. This term is best explained through an example.

You are in the market for a new paintbrush. You head downtown and come across two art supply stores, located side by side. The first one is run-down, the paint is peeling and the windows are dirty. The inside proves no better. The place is a mess. A man stands behind the counter, watching a baseball game on a little television. Since it will be impossible to find the paintbrush you need in this mess, you ask for help. Without taking his eyes off the TV, he grunts and tosses a paintbrush at you. The price tag, scrawled on by a highlighter, reads, "\$15.00." Being the smart shopper that you are, you decide to check out the second store before making a purchase. This store was built recently. The windows are clean, the door is open, and welcoming music is seeping out onto the street. Upon entering, you are immediately greeted by the owner and encouraged to browse around. The store is extremely well organized, and in a matter of seconds you are holding the very brush you were looking for. The price tag on the brush is printed neatly and reads, "\$25.00."

The owner exclaims from behind the counter that you have made an excellent choice and that if you are not happy with the brush, to bring it back immediately. You do not hesitate and purchase the exact same brush you saw in the original store, and you happily pay \$10 more for it here.

Most of you have experienced something similar to this situation. "Perceived value" is behind it all. In this example, the paintbrushes in both stores were identical, but the brush from the second, more inviting store you perceived to have increased value due to how the store made you feel. This is an age-old marketing concept, employed to sell everything from clothing to automobiles. It translates directly to websites. This concept goes beyond just the look of your website. Your website is simply a tool to accomplish a task. Define your task at the outset. Whether it be to sell artwork commercially or to land a show in a gallery or museum, your website should be constructed every step of the way with the ultimate goal in mind. An effective website will not impede users as they attempt to navigate and utilize it. For example, if you wish to sell artwork on

your website, make sure the user doesn't need to dig through multiple pages to access the artwork for sale. Or maybe you are looking to do commissioned artwork. Make sure your contact information is easily accessible. Try to always put yourself in the shoes of your end user.

By now you have begun to plan your website in your head. You are considering your end user and the perceived value your website will lend to your artwork. You're ready to speak with a designer. But can you speak the same language? Many times, artists will sit with a web designer and leave feeling confused. In the interest of setting your mind at ease and making sure you get what you want, here is some basic website terminology.

**HTML** – Hypertext Markup Language. HTML is the building block of any website. This is the code that defines the structure and content of the website. HTML is read and interpreted by our web browsers, resulting in a visual representation of our websites.

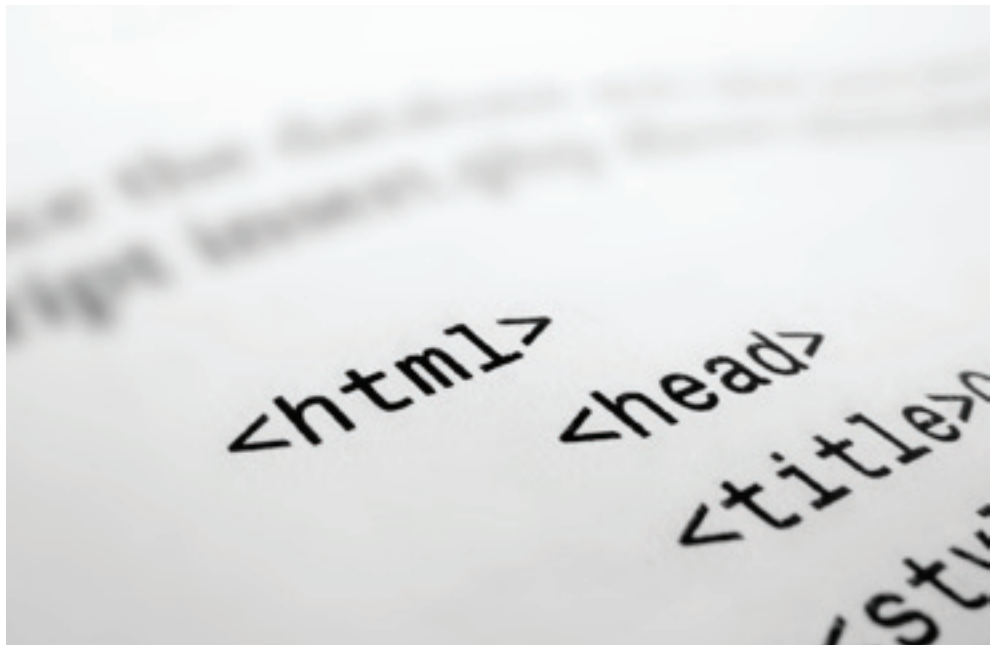
**CSS** – Cascading Style Sheets. Style sheets work in conjunction with HTML to further modify the visual appearance of our websites. CSS can be used to assign properties such as background colors, borders, font styles, etc., to HTML elements. The handy thing with CSS is that they do indeed cascade. If a hyperlink is described in the CSS to be shown in the color red, if it is changed to green, every link on your page will turn green, avoiding the need to edit each one

individually. CSS result in greater customization and more efficient maintenance.

**CMS** – Content Management System. Using CMS is all the rage these days. A CMS allows the layman to update and edit websites after they have been created. Perhaps your contact information has changed, or you would like to edit the introduction text on your website. Without a CMS, you would need to call your designer and have him or her make these changes. With a CMS, you can do it yourself. Including a CMS is generally optional when having a website created. Be sure to ask!

**SEO** – Search Engine Optimization. SEO is a term used to describe the act of tweaking your website to increase its position in search results, as well as potentially buying "Ad Words" from a search engine such as Google. SEO is not necessary for the average person. However, if your position in Google's search results is important to you, ask your designer about SEO.

In closing, don't be afraid of technology. If you don't understand something, ask. In the world of computers and the internet, if you're not online, you're falling behind. ■





# ESSAY COMPETITION

The Maine Arts Commission congratulates Ann Conway, whose essay was selected by a panel for inclusion in this edition of the Maine Arts Magazine. Based on a belief that critical writing supports the state's rich arts culture and promotes critical thinking, a call for essays will be issued annually for the magazine. For future editions, the agency will seek work that focuses on broad ideas and views of the arts. Full details will be posted on [MaineArts.com](http://MaineArts.com).



▲ Ann Conway

I lie in a sunny meadow, listening to the fledglings concealed in tangles of vetch. High above the tall grasses, light shifts through the uppermost boughs of ash and birch.

I also hear the nearby whine of Route 295. Everyone wants Maine in high summer, which I do not begrudge. After almost 40 on-and-off years here, I've come to comprehend Maine's singular allure at about the same time that I've come to understand what it offers an artist.

It's a cliché to say that natural beauty and isolation are the draws for artists associated with Maine. There's truth in this. But Maine is also about relationships, which provide relief from the commodity culture that increasingly defines our personal and creative lives.

Recently I read Lewis Hyde's *The Gift*, which explores the traditional sense of creativity as a transformative process predicated on relationships. Hyde quotes from Whitman's "A Noiseless Patient Spider": the soul reaches out for love, to "catch and form a link, a bridge, a connection."

This relational, rather than transactional, view of art is at variance with the demands of a market economy: the world of platforms, expensive boxed "creativity kits," blog posts chiding poets for not being sufficiently extroverted and sales-oriented.

In fairness, if art is a gift that must move outward, as *The Gift* posits, perhaps marketing is now essential to ensure its movement. But this should be done with care, for if art is not an offering, it can become a throwaway product like any other.

Luckily, in spite of Maine's reputation as a "mind your own business" kind of place, it is filled with memory and concerned with linkages between people and generations. A glance at the well-kept Civil War monuments on many commons shows this. Maine artists know history, too, often in the context of artistic lineage. I think of Gardiner's Edwin Arlington Robinson as an artistic "soul friend" (the Gaelic word is "anamchara"). Robinson's house stands nearby, the neighborhood so unchanged that I can imagine running into him on walks—and how I wish I could meet this brilliant, reclusive, kind man.

As in Robinson's day, Maine is full of small communities where the gift relationship is alive and well. Seeing you stuck in the driveway, guys stop, plow you out, and then take off without a word. Neighbors give you things: coffee cakes, valentines, vintage handkerchiefs for quilting. You give back vegetables and perennials from the garden. Generally, these are gifts bestowed out of need, not out of wealth. The elderly widow who loses her daughter to cancer gives you an armload of rhubarb a week after the funeral. The cashiers at the market smile and joke more than the harried employees of gourmet food stores in larger cities.

Not having much, Mainers share what is intangible. One is left satisfied by the small, lovely gift of the everyday, not always wanting more, which strangely, despite the sumptuousness, often occurs at the large gourmet food stores. That's what the commodity culture demands—the endless, impossible search for something better.

You come down to essence here. You lean into Maine, not vice versa. This brings humility, a great gift in a culture where self-aggrandizement is presented as an ultimate virtue. Settling in as a person and an artist requires the ability to listen and learn, and for that, humility is necessary.

Before I got serious about writing, I danced around it. I obsessed. But I didn't write. However, I walked by the river each morning. One day, waving at pickups on their way to work, I suddenly thought, in the Maine way: A plumber plumbs. A roofer roofs. A writer writes.

So that is what I do. Writing sometimes feels as perilous and intractable as a long winter, but Maine has taught me that's survivable. So I begin alone at 4:30 in the morning, just after Tommy, across the street, screeches off to work. The house is cold and the work arduous, although occasionally things change and I feel carried along readily as if I am taking dictation. When it is finished, I will send it into the world. As I have learned to do in Maine, I will pass on another small profligate gift. ■

### General Office Numbers

207/287-2724 Direct Auto Attendant  
207/287-2725 Fax  
877/887-3878 TTY/NexTalk

### Mailing Address

Maine Arts Commission  
193 State Street  
25 State House Station  
Augusta, ME 04333-0025

### Credits

Maine Arts Commission  
Publisher

Darrell Bulmer  
Editor

3c32  
Graphic Design

### Administrative Staff

Donna McNeil  
Director  
207/287-2726 direct line  
donna.mcneil@maine.gov

Angela Molino  
Office Assistant  
207/287-6720  
angela.a.molino@maine.gov

Becky Pushard  
Office Manager  
207/287-6571  
becky.pushard@maine.gov  
NexTalk user ID: becky.pushard

### Program Staff

Darrell Bulmer  
Communication Associate  
207/287-6746  
darrell.bulmer@maine.gov  
NexTalk user ID: darrell.bulmer

Kerstin Gilg  
Media and Performing Arts Associate  
207/287-6719  
kerstin.gilg@maine.gov

Vacant  
Arts in Education Associate  
207/287-2790  
  
Keith Ludden  
Arts Accessibility/Special Projects Associate  
207/287-2713  
keith.ludden@maine.gov  
NexTalk user ID: keith.ludden

Steve Milligan  
Technology Associate  
207/287-7050  
steve.milligan@maine.gov

Kathleen Mundell  
Traditional Arts Specialist (contractor)  
Cultural Resources, Inc.  
Box 1175, Rockport, ME 04856  
207/236-6741  
mainetraditionalarts@gmail.com

Greg Parker  
Percent for Art Contractor  
207/557-2563  
mainepfa@gmail.com

Kathy Ann Shaw  
Senior Grants Associate  
207/287-2750  
kathy.shaw@maine.gov  
NexTalk user ID: kathy.shaw

### Commission Members

**John M. Rohman**, Chair  
**Owen Smith**, Vice Chair

Executive Committee  
John M. Rohman, Bangor  
Owen Smith, Orono  
Mark Bessire, Portland  
Sharon Corwin, Waterville  
Shannon Haines, Waterville  
Aimee Petrin, Freeport  
Jen Ryan, Portland  
Tracy Stutzman, Dover-Foxcroft

At-Large Members  
Rich Abramson, Readfield  
Skip Bates, Camden  
Alan Crichton, Belfast  
Hugh French, Eastport  
Mary Harding, York  
Victoria Hershey, Bridgton  
Tim Kane, Portland  
Felicia Knight, Scarborough  
Cynthia Murray-Beliveau, Hallowell  
Theresa Secord, Waterville  
Charles Stanhope, Southwest Harbor

### Maine Arts Commission Automated Attendant Directory Listing



Office hours are Monday-Friday 8:00 a.m. to 5:00 p.m.

### 207/287-2724

Ext. 1	Becky Pushard Office Manager
Ext. 2	Keith Ludden Arts Accessibility/Special Projects Associate
Ext. 3	Vacant Arts in Education Associate
Ext. 4	Kathy Ann Shaw Senior Grants Associate
Ext. 5	Darrell Bulmer Communication Associate
Ext. 6	Steve Milligan Technology Associate
Ext. 7	Kerstin Gilg Media and Performing Arts Associate
Ext. 9	Donna McNeil Director

877/887-3878 TTY/NexTalk

**MISSION** The Maine Arts Commission shall encourage and stimulate public interest and participation in the cultural heritage and cultural programs of our state; shall expand the state's cultural resources; and shall encourage and assist freedom of artistic expression for the well-being of the arts, to meet the needs and aspirations of persons in all parts of the state.





[Above] **Great Works**—Marsden Hartley, United States, 1877–1943, *Jotham's Island [now Fox], Off Indian Point, Georgetown, Maine, 1937*, oil on board, 22 <sup>13</sup>/<sub>16</sub>" x 28 <sup>13</sup>/<sub>16</sub>", Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts, museum purchase.

[Back Cover] **Maine Performs!**—Image from Maine State Music Theatre's production of *Crazy for You*.





**MAINE ARTS**  
COMMISSION

193 State Street  
25 State House Station  
Augusta, ME 04333-0025

PRESORT  
STANDARD  
U.S. POSTAGE PAID  
PERMIT NO. 8  
AUGUSTA, ME



207/287-2724



877/887-3878  
TTY/NexTalk

